



NOW THEN.

A MAGAZINE FOR SHEFFIELD. MICHAEL LATIMER. NEW ROOTS. FOREIGN BEGGARS. NO. 3. FREE.



NOW THEN MAGAZINE. AN OPUS CREATION.

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NOW THEN MAGAZINE IS PRINTED BY PRINTABILITY.

PICTURES.

PAGE ONE.

A FEW CHOICE IMAGES FROM THE MONTH'S STORIES.

NOW THEN.

ISSUE 3.

JUNE 2008.

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EDITORIAL.

PEACE IN THE PARK.

NEW ROOTS.

ISRAEL.

CLAUDE.

WORDLIFE.

MICHAEL LATIMER.

SOUNDCHECK.

REVIEWS.

FOREIGN BEGGARS.

OPUS.

FAVOURITES.

WE AIM.

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TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

CONTENTS.



'BALL OF FIRE' BY CHRIS BOURKE.

**NOW THEN.
NUMBER THREE.
EDITORIAL.**

We've had some interesting feedback from last month on the music editorial as well some of the contributor pages. Keep it coming.

This month, features include artwork from Yorkshire based Michael Latimer, as well as news of the Burmese Karen living in Sheffield. This, alongside interviews with Foreign Beggars' own MC Orifice Vulgartron, and reviews of the latest in independent news, art, music and trade.

share your thoughts@
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APOLOGIES.

Now, we've made some mistakes in the past couple of issues. We'd like to take this opportunity to offer our sincere apologies to the following folk. We'll do our best to prevent this from happening again.

CHRIS BOURKE @ CHRISBOURKE.COM.

KAYOMBO CHINGONYI.

JOE KRISS.

CASSIE KILL.

CHRIS PRITCHARD.

ROGUE STATE.

JOANNA SUTHERLAND.

MARK HUDSON.

THE VIEWS EXPRESSED IN THE FOLLOWING ARTICLES ARE THE OPINION OF THE WRITERS AND NOT NECESSARILY THOSE OF NOW THEN MAGAZINE. ENJOY THE READ.



Many Sheffielders have heard of Peace in the Park. You know, that summer knees-up that takes over one of Sheffield's parks for one day each year and provides you with an excuse to get pissed at lunchtime, wear stupid clothes and dance around like a loon. Well, what you might not know is that giving Sheffield folk this crucial, yearly opportunity to free their inner party demon is not the sole raison d'être of the Peace in the Park crew. Their other aim is to persuade you to part with your cash and/or time to help worthy causes at home and away. Contrary to what some may think, any money you put in a collection bucket on the day of the event goes directly to charities and not to the organisers.

The festival is organised and run entirely by a team of hard-working volunteers, which is open to everyone. Each year, the committee vote on a number of charities – both local and international – that have put themselves forward to have funds raised for them at the event. Normally, one local and one international group are supported but this year there will be three charities funded as the committee found it impossible to choose between two local organisations. The lucky three getting your money this time around will be Chernobyl Children's Lifeline (international), Ben's Centre (local) and Art in the Park (local).

This year's Peace in the Park is a little bit different from recent years as the team have decided to stray from their normal home in the Hunter's Bar region to the Ponderosa, located between Crookes Valley Road and Infirmary Road in Upperthorpe. This shift has been motivated by another key goal of the event – to enrich the communities of Sheffield.

The Upperthorpe area is a natural location for the festival as it is home to both several gorgeous parks and a certain level of social deprivation. A vibrant community festival like Peace in the Park can offer a cultural leisure activity to people who may not otherwise have access to art and music events.

Furthermore, through building links with local community groups the festival team hope the day will provide an opportunity for people from all over Sheffield to find out more about the services available and how they can get more active in the community.

One community group very familiar with the Ponderosa is Art in the Park.

As mentioned here a couple of months ago, Art in the Park run free, creative events for the public to get involved in, in parks and green spaces around Upperthorpe, Netherthorpe and Langsett.

As well as being supported by the festival this year, they will be providing free activities on the day.

This year's other local charity, Ben's Centre, offers a crucial 'damp' service to street drinkers, meaning they can access a wide range of services without having to stop drinking first. Peace in the Park's international charity for 2008 is Chernobyl Children's Lifeline.

This group brings children whose health has been affected by the Chernobyl disaster to the UK on holiday. This break from the environmental conditions at home can have a profound positive impact on their health and wellbeing.

"So, how can I get involved and soothe my newly aching conscience?" I hear you cry! Well, the team is still looking for input towards some elements of this year's festival. Get in touch if you can offer any raffle prizes or are interested in stewarding at the festival. For the less active amongst you, just turn up on 14th June, get pissed at lunchtime, wear stupid clothes and dance around like a loon. But just make sure you chuck your change in a bucket on the way home.

WE NEED PICTURES - CONTACT.
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peaceinthepark.org

PEACE INT PARK.

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NEW ROOTS ON GLOSSOP ROAD IS A GROCERY AND WHOLEFOODS SHOP WHICH IS OFTEN EMPTY, SAVE FOR THE LUNCHTIME RUSH ON THE VEGETARIAN PASTIES AND CAKES. BUT IF YOU STAND STILL, CLOSE YOUR EYES AND LISTEN CAREFULLY, YOU CAN HEAR THE FRANTIC SCRAMBLINGS OF A TINY GROUP OF PEOPLE TRYING TO MAKE THE BIG WIDE WORLD A BETTER PLACE.

The shop has a sister-cafe on Spital Hill and both are supported by the Ashram Community, an organisation which celebrated its 40th anniversary last year. Rev. Dr. John Vincent and his wife Grace started the Ashram community in response to what they felt was a need to live out their Christian faith in practice. To them, this meant living and working in deprived areas in the UK, supporting the local community and meeting the needs of that community. When they moved to Sheffield, the couple settled in Pitsmoor and set up the first New Roots on the Spital Hill site. The cafe is supported financially by the Glossop Road shop which was started in 1987.

New Roots is a cheerful addition to Glossop Road with fruit, veg and flowers arranged outside the shop and the traditional green and white striped awning. Walk inside and have a read of the petitions on the counter, there's always at least one protesting against a deportation.

The noticeboard behind the front door is only for use by groups which offer their services for free or share an ethos with New Roots. Yoga classes, offers to share allotments, details of meetings and upcoming Sheffield events.

Everything in the shop is vegetarian or vegan, including the pasties, and staff will happily refill your water bottle for you. It was decided last year in one of the staff meetings that it was morally wrong to add to the amount of plastic waste by selling bottled water. Green-aproned volunteers add to the posters decorating the shop as they want, current favourites read:

The world is not dangerous because of the people who do evil, but because of those who sit and let it happen.
ALBERT EINSTEIN

Never doubt that a small group of committed people can change the earth; indeed it is the only thing that ever has.
MARGARET MEADE

"We chose a shop, because it is a public place, can embody and express, significantly, certain aspects of a radical faith," said Grace.

"Churches meet behind closed doors, in buildings others don't enter, as if meeting secretly. A shop is a common thoroughfare, where people easily walk in, where they do their business. Christianity began in the public places of Galilee at the street level. We want to be where ordinary life is happening. We really are the proverbial 'corner shop' where people stop to chat, where names are known, where people deliberately support us with their custom, and believe in the value of our being there."

The 40-year-old sister cafe at Spital Hill is likewise a place for community. The flat above the cafe houses five asylum seekers who would otherwise be homeless and destitute, and Dave "Deacon Dave" Havard, who is a peace activist in Palestine for several months throughout the year.

The ethos and purpose statement, written in 1988, applies equally to both outlets and aims to act out the aims of the Ashram community by selling fair trade and local goods.

The shop window of Glossop Road is used to raise awareness of a range of issues such as nuclear power, wages and conditions and reusable nappies.

"People trust us to be honest and fair, to tell the truth about our products and to make only modest profit," Grace said. "When buying fruit and vegetables in the wholesale market I am struck by the amazement of the traders if I tell them I had a box of courgettes the day before that they hadn't charged me for. One of them once said of me to another, 'I believe everything she says.' "We are seen as people with convictions and principles, clearly running a business for reasons other than profit, and trying to act on our beliefs. It soon became clear at the wholesale market that we were a bit 'different'. Before the end of Apartheid, when we boycotted all South African goods, trades people would help me out. 'Not for you, Grace. They're South African!' they would say."

Grace is 82 years old, but still buys the fresh produce at the wholesale market at 5am almost every weekday morning for the volunteers to sell, all one's days as if it were easy, that is faith.

As you walk out of the shop, turn for one last look and your eyes alight on a tattered postcard on which it is printed:

To choose what is difficult all one's days as if it were easy, that is faith.

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NEW ROOTS.

GOOD DEEDS AND GOOD FEEDS.

PAGE SIX.

THE RED DEER

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**TTFN.
THE BARD**

SHEFFIELD JEWS & THE BIRTH OF ISRAEL

THE JEWISH COMMUNITY IN SHEFFIELD HAS BEEN AN ACTIVE ONE, BOTH IN 1948 AND NOW, 60 YEARS ON, IT WAS ALWAYS SMALL AND, AS NOW, IT WAS MAINLY OLDER PEOPLE THAT MADE UP THE ORTHODOX CONGREGATION IN THE CITY. ONE OF THEM, MS WILENSKI, THE VICE PRESIDENT OF THE SYNAGOGUE AT KINGFIELD HALL, PSALTER LANE, WAS 11 WHEN DAVID BEN-GURION DECLARED THE FORMAL INDEPENDENCE OF THE STATE OF ISRAEL AND SHE REMEMBERS THINKING THAT THE EVENT WAS A 'MIRACLE'. IN MAY, SHE SERVED UP A FEAST TO 80 GUESTS FROM ACROSS THE CITY CELEBRATING THIS ANNIVERSARY.

Long before the days that Ms Wilenski remembers, however, the settlers that lay the foundations of Jewish institutions in Palestine saw an untouched land - free from the anti-Semitism of the Holocaust and pre-war Europe and the perceived rootless status that was imposed upon Jews there. By 1948, however, their own nationalism was to lead to the isolated status of another people. Palestine was not simply the blank canvas that was portrayed, as millions of Arabs and Palestinian citizens lived in the territory, then occupied by the British army. Following the promises of Western leaders that the Jews would have a state in this area, armed Jewish groups sought to establish political and territorial autonomy from both the military occupation and the indigenous Palestinian population. Thousands of Palestinians were killed or forced to flee and seek refuge in other countries, indeed in 2008, as a percentage, Palestinians make up one of the largest groups of refugees in the world.

What makes the devastating history of the Palestinians perhaps even more poignant is the amount of faith, hope and ownership that was invested in the state-building project. This was not confined to prayers or the socialist émigrés who sought to build a new country through hard labour and collectivism on the land. Collecting money for agricultural, educational and religious projects being constructed in Palestine has been a central part of Jewish communities across the world since the idea of a Jewish homeland in the Middle East began to be promoted widely in the 1880s. The Sheffield community was no exception with every edition of The Sheffield Jewish Journal listing the large donations and the high targets members set themselves.

The national outcome Jews wanted from their efforts varied, and despite the political nature of the initial immigrants to the land, for those in Britain, such as a group called Women Zionists in Sheffield, there was much less interest in the state's politics than in its cultural and social basis. This reflects a similar and widespread feeling in the Jewish Diaspora that Israel is first and foremost the cultural homeland of the Jewish people - a symbol of their collective resilience, security and importance - rather than as a political national entity. From the tiny shtetl villages of Imperial Russia to industrial cities like Sheffield, Zionist associations were active and huge support was raised.

In services in synagogues and on the holidays of Pesach, Rosh Hashanah and Yom Kippur, Israel is both remembered in its ancient Biblical form and as a modern entity. This may help to explain what many see as the unquestioning loyalty of many British Jews to Israel. Clearly, this is a loyalty to the symbol of the Jewish homeland, rather than the politics and policies of the government or state currently in power.

Fast-forward 60 years and today, speaking to Ms Wilenski, it was clear that she wouldn't comment about contentious issues in modern Israeli policy. Many have responded to this by being highly critical of Jewish communities. Whilst clearly the average British Jew cannot be held responsible for every policy of the Israeli government, neither in 1948 nor 2008, there must be an honest assessment of the inhumane treatment that many Palestinians have to suffer. Furthermore, mass pressure within Israel and the Diaspora needs to be exerted to push for an end to the building of Israeli settlements and a rapid movement towards the creation of a viable Palestinian state.

Surprisingly, when it comes to forecasting the future, Ms Wilenski is adamant in her optimistic view: "There will be a 'two-state solution' for the Jewish and Palestinian people." However, the current situation is certainly untenable; with Hamas and the Israeli government at loggerheads, the short-term prospects for peace are not good and on this anniversary, there remain the unresolved claims of two sides over the events, and the legacy, of 1948.

MAX MUNDAY.

ISRAEL.

PAGE EIGHT.

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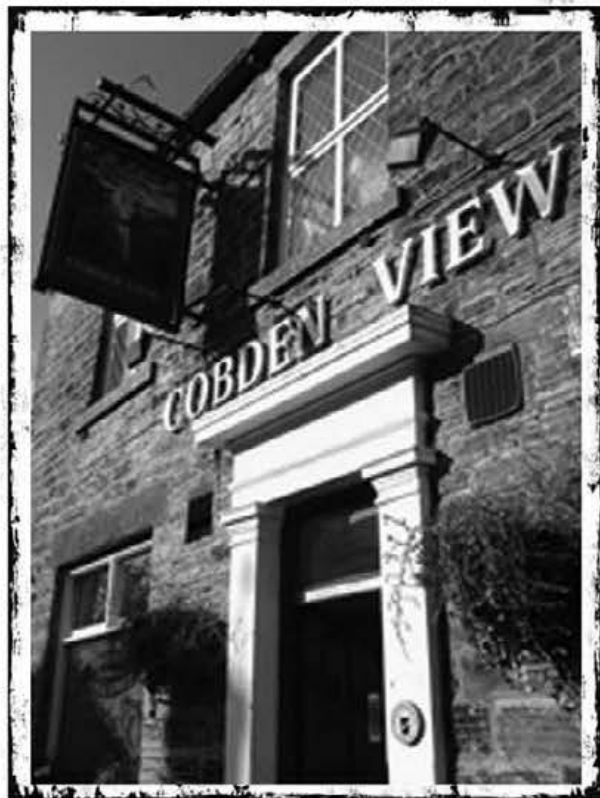
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IN THE MAY ISSUE OF NOW THEN, CLAUDE N'DEH SPOKE TO JOANNA SUTHERLAND ABOUT SEEKING ASYLUM IN THE UK. CLAUDE IS A FRENCH TEACHER FROM CAMEROON WHERE HE WAS IMPRISONED AND TORTURED AFTER PROTESTING AGAINST THE POLICE EXECUTING NINE BOYS INCLUDING TWO OF HIS COUSINS.

Claude and his family were taken from their Sheffield home at 6am on Sunday 11 May to Yarl's Wood detention centre near Bedford. They were told they were being deported the following Saturday at 6.30am. After a legal battle through Claude's solicitor and campaigning by his friends, he has been granted a judicial review the day before the planned deportation and the family returned to Sheffield on Saturday. Two of his children, Jason, three, and Kirsty, 18 months, were so ill from the ordeal they were taken directly to Sheffield Children's Hospital. The following is part of an email he sent to his supporters from inside Yarl's Wood on Thursday 15 May.

LETTER FROM CLAUDE N'DEH. YARL'S WOOD DETENTION CENTRE.

There was a loud knock at the door around 6am. The door would have been broken if we hadn't opened it quickly. Majolie saw from a window that it was immigration and police officers. My children were asleep upstairs. We were ordered to sit on the sofa in the living room. I asked for my phone so that I could call my solicitor. The officers asked where my phone was and I told them, thinking that they wanted to help phone my solicitor. After that, I didn't see my phone.

The bags the officer packed contained clothes only for Majolie and the twins. We stayed in the vans at the police station waiting for many hours. There were no nappies for the children. We were allowed to use the toilet once.

At Yarl's Wood, we were kept in the van for nearly an hour. They searched our bags and took photographs of us all. They went through the protocol, which involved an intimate body search. Jason, my eldest, and Kirsty, one of the twins, both have sickle cell anaemia and they need medication twice every day. Majolie told the medical staff about sickle cell and they filled this in on a form to inform the authorities.

I asked staff to bring the medication, but when they brought it yesterday it was warm. It should have been kept in a fridge. The medication has been here all the time, but they say they have been "checking it" before they will give it out. It only lasts for five days. They now keep trying to give us the old medicine.

A doctor prescribed more medicine for Jason and Kirsty on Monday but this hasn't turned up yet. Today is the first day that any medicine at all was given. We need to administer the medication to Kirsty with a syringe but they won't give us one.

Jason isn't eating or drinking and has lost weight. We are very worried that he might not survive. The medicine controls the sickle cell; it cannot be cured. He had a high temperature and was shivering a lot. All my children are lethargic. Kirsty also has sickle cell anaemia, but it hasn't manifested itself like it has in Jason. Jason can't walk at all at the moment because he is so tired and has no energy. He doesn't make any noise at all, which is very unusual for him.

Our room here has two single beds. It is about 4m by 5m. We can't drink the water in our room because the water from the tap is dirty. We have been given no towels, nothing. We have one towel meant for one of the babies, which we brought with us. This is all we have. There is no soap and no hot water.

It gets too cold to sleep at night. We have no blankets. We were given two sheets which are made of nylon. They are very thin and you can see through them if you hold them up. Two days ago I told staff that the children needed to be warm. They brought two more of the same. This is a prison and people are ordered back to their rooms for a head-count regularly. I have credit on my phone, but if I try to phone my solicitor the answer comes "you cannot call this number."

Before I escaped from Cameroon, I was in prison - as was Majolie. If I am deported I will be put straight back in prison, as will we all. Majolie faced problems in Cameroon because of her relationship with me. She came to the UK in 2004. When I came here on the 20th January 2002 the British Red Cross helped me. The Home Office has all of that evidence.

I was the secretary and tract writer for the demonstration against the state killing of nine children in Cameroon. The chairperson of the campaign was Bethuel Kouatou. His claim for asylum in the UK because of his persecution for organising this demonstration has been accepted yet mine hasn't.

Claude is still fighting against deportation. If you want to support Claude's campaign, email CLAUDE.CAMPAIGN@ACTIVIST.COM

JOANNA SUTHERLAND.



CLAUDE.

PAGE ELEVEN.

TRUTH CONTINUES.

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NO CYCLING?

Imagine my fury and maniacal laughter when I peered up from my sewing machine (I make cycling caps, incidentally, and will have a stall outside the Winter Gardens, Crucible theatre entrance, on Saturday 14th June. Furthermore, anyone arriving by pushbike will receive a 10% discount. Anyone wearing hi-vis will incur a 20% no-charge. Plug over.) to see a 'gentleman' bent over chalking "No cycling thanks" on the pavement. When I challenged this self-styled vigilante (an ex-solicitor I found out later), I was told that a 'repeat offender' keeps cycling (that's right, repeat offender and cycling) on this stretch of pavement outside their premises, and that, furthermore, his wife added, "Nearly mowed down a lady with a buggy."

Well, heavens to Betsy. What next? Somebody found stopping to tie their shoe lace blocks an old lady in an electric wheel chair? Couple walk hand in hand whilst oncoming Goth has to step on to road for three paces before returning to the sanctuary and Nirvana which is the pavement? I got a little bit fucking wound up, I can tell you. Does our resident little Banksy armed with his chalk sticks think that if there had been a stabbing the day before, and he comes out, and next to the blood stains writes "No stabbing thanks" that will be it? That every cockknocker with a knife will see it and think, "Yeah, that's well true, ja get me? I ain't stabbing no more. I'm well not gonna stab."

I was told by his wife that it is 'a polite reminder' to people that it is illegal to cycle on the pavement. Oh... I tell you what then, next time I get burgled, I'll put up a note saying burgling is actually illegal. Gordon Bennett, what is wrong with these people? How chuffing patronising and condescending is that? Why not put a sign up in your establishment warning of the dangers of the outside world? Maybe issue people with those mirror things you can see around corners with. That and a suit of armour with a built-in stab vest and panic button with a direct line straight to the cop shop (you better hope the rozzers don't turn up on their push irons, though). As for pushchairs, how about spikes the size of jousting lances on the buggy's wheels? Or a taser in the baby's nappy, one which activates should a cyclist come within a four mile radius.

I wonder what would happen if you wrote "No pavements" on your bike. On your bike.

Yours in cycling and not a lot else,

M D HUDSON.

CYCLING TIPS.

WITH MOCKTORIAN GENT ABOUT TOWN, M.D. HUDSON ESQ.

PAGE FOURTEEN.

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VICTIMS.

They're a funny bunch.

Sometimes they're just perfect the way they are, other times they need to be, shall we say, tweaked a bit.

The Star recently found a perfect one when it ran a story about a postman chucked off a bus for having his MP3 player turned up too loud. The 34 year old was listening to **HARD CORE TIL I DIE BY DJ DARREN STYLES AND RE-CON** - and never let it be said that Starwipe is not fair and just, he compliments the Star reporter on coming up with that little knowledge nugget.

The house-loving postie's music was audible to the driver, who told him to turn it down. Then three security guards asked him. The Star doesn't say what happened between the driver's request and three guards becoming involved.

The story ran with a picture of the aggrieved former bus rider holding his MP3 player and looking sad. The story included a quote from a First bus company spokesperson - but with the photo, it was essentially packaged as a "Can you **BELIEVE** it?" piece about what happened to a good, hardworking postman.

Now, Starwipe will come clean. There are few people in the world who get under his skin like those who haven't worked out proper decibel levels for personal music players on public transport. Just this past weekend on a train passing dangerously close to Alferton, Starwipe had to ask some ladies of a certain age to (this is true) stop blasting the Tom Jones. Why, why, why, indeed, Delilah.

So Starwipe is not the best person to go to for sympathy if you've been booted off the bus for playing your tunes at a level the driver can hear. Starwipe expects he is not exactly alone in this sentiment.

But it's These Kids Today, isn't it, Star readers? Track-suited youths being bounced off buses - if that story appears in the Star, look for it under a "buses getting tougher with hoodies" label. The difference between menacing anti-social jerk and maligned victim of "PC gone mad" is, oh, about 16 to 18 years in this case.

But the Star didn't commit the most heinous offence against victim age-tweaking in recent weeks. That honour goes to the Metro, the newspaper that asks the question "Hey, remember when skinny non-blinking people asking you for 20p were the most annoying folks hanging around outside the train station?"

Because the Metro is a More Serious Newspaper with National and International Ambitions (as in, they've hardly got any of their own reporters and fill their pages by yanking stuff off the wires), they cover stories in far-flung places where seriously bad juju's going down.

Like Iraq.

Maybe you saw the recent Metro front page as you attempted to dodge the Metro Street Thruster's advances, that said "Girl of 8 used as 'suicide' bomber". And there you have it. Eight-year-old girls are being used as suicide bombers, and the end of the world is clearly nigh. Start reading the story and it doesn't get any better.

"MILITANTS STRAPPED EXPLOSIVES TO A YOUNG GIRL AND USED HER TO BLOW UP AN ARMY CHECKPOINT IN IRAQ YESTERDAY. THEY DETONATED THE DEVICE BY REMOTE CONTROL AS THE CHILD, THOUGHT TO BE AS YOUNG AS EIGHT, WALKED TOWARDS A GROUP OF SOLDIERS."

That ... that's just ... that ... wait, hang on, "thought to be"?

Suspicious along those lines are rewarded two thirds of the way down the story when we get this line:

"THE AMERICANS CALLED IT A 'SUICIDE' ATTACK AND PUT THE NUMBER OF INJURED AT SEVEN. LATER, THEY GAVE THE AGE OF THE GIRL AS BETWEEN 16 OR 18."

Dear. Sweet. God.

The Metro had the correct age, but they didn't drop it into the story until the point when the average Metro reader has moved on to the ents section. (That's not an indictment of the average Metro reader, by the way, but of a paper whose style encourages headline-and-top-graf skimming.)

And the thing is, it would be a brutally powerful story anyway. Teenage girl suicide bomber? Yes, that fairly easily meets our requirements for 'horrors of war'. But it wasn't quite sexy enough for our scummy little friends at the Metro, who incidentally never did get around in the story to mentioning who exactly it was that thought the girl was as young as eight. And did somebody say war propaganda? Making the enemy out to be little-girl-butcherer animals?

Fortunately, the Metro's readers are a bit smarter than the paper seems to give them credit for.

Read the story on the internet and you'll see comments afterwards that seem to conform to a type.

Liz Adams from Cornwall, for example, asks "how can you possibly justify that headline with the actual content of the story? This is desperately inaccurate and emotive stuff, terrible agenda-laden journalism."

Starwipe couldn't have said it better himself.

ERIK PETERSEN.

STARWIPE.



TAKE CARE OF YOUR HEALTH.

So, what makes me qualified to write an article on health care?

Well, several things really. First off, I'm a qualified complimentary health care practitioner who has seen a variety of scenarios from clients who didn't do this and suffered.

That's why they came to me.

Secondly, I come from a family of doctors and am well aware of problems caused by psychological stress.

Thirdly, I myself succumbed to over work and was signed off with colitis due to stress last year.

This was the main turning point in my own career that forced me to shift my life back into balance as fast as I could. Anyone heard of the Niagara effect?

For me, balance is a constantly shifting measurement that doesn't imply stasis. Stasis means no movement or inactivity. Just think of a couch potato. I'm not a fan of stasis because it signals zero growth which means pain is not that far away. Can you relate to this? Our sense of what balance is to each of us is always changing through time.

That's important to know. I do believe it's necessary to 'go to the land of not doing' every once in a while.

Relaxation works. But too much of it and we stagnate. Nobody wants that. You don't get anything done and then fall behind. Not good for you. Thank goodness you've got options.

I am going to be your mirror for a moment. My reflection is that you're reading this article to grab a fast pointer, some guidelines or useful information that would help get some part of your life back on track, no matter how small. Any amount would be significant, right? That's good. Make sure you follow it up with some drops of 'consistency' though. The Japanese call this Kaizen (pronounced 'kay-zin'). Kai means continuous and its zen meaning is improvement. Using the kaizen philosophy in your life means making slow, incremental but constant improvement through time.

And for those of you thinking it sounds wimpy, consider the same philosophy saved SONY and Fleetwood Mac. Not bad? Read on.

In Healthy Aging for Dummies, Agin Brent MD describes two forms of stress that scientists commonly talk about: "Eustress, which is 'good' stress, or stress occurring from positive events, such as moving into a new house or having a new grandchild. Distress, which is stress resulting from negative events, such as losing a job or having health problems."

So, stress isn't all that bad really, is it? In fact, stress can be vital to life. Some say a gift. Just like problems are a sign of life. After all, they tell me when something is wrong and, if anything, shows me where I need to make changes, make myself stronger or plan more in advance. We just don't like the way the message is delivered to us. That's the rub. But you must acknowledge the message.

Advice before you leave. If this has proven useful then take it with you, adopt it. At some point you will act on what you've just read. Don't leave this knowledge here. Facts left as fascination are never used as fuel.

Consider yourself a practical psychologist and use it.

Most of all, take care.

OMAR ABDUL KAI.

SO WHAT CAN WE DO NOW?

WHAT ARE YOUR OPTIONS?

Here are 3 immediate psychological pit-stops to make the next time you get stressed -

1.

Change how you use your body. Notice what your body is doing when you're stressed. Check your breathing. Play around with this and notice how that changes your feelings. This may take practice but stick with it. The results are worth it and believe it or not but that awareness is the starting point of all conscious change.

2.

Shift your mental focus towards what you actually want from a situation rather than how you are trapped by it. Choose an empowering focus. This is taught to NASCAR drivers to show them how to control a car that's spinning out of control and about to crash. A shift in focus can save your life. Start by asking how you can use or learn from situations right now, and if not now then perhaps in the future? These same questions helped many POWs in World War II survive the bitter Nazi concentration camps. Questions give you the answers.

3.

Look at what a scenario you are experiencing means to you and ask if that meaning helps or hinders you? Often we can create meanings which just aren't true or helpful to us. When stress clouds our vision we can very often translate reality in very disempowering ways that are totally inaccurate and detrimental to our wellbeing. So once again, ask and keep questioning what you find out until you're feeling better about it.

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RIGHT HAND MAN AND ME.

We held street maps up
against sun lamps
And traced our muddy fingers
across the shadows of 'A' roads,
We imagined ourselves as
officers in plain clothes.
Plastic toy pistols tucked neatly
into identical blue parkas
Both made in China,
Me, fresh off the boat.

We held our noses to high
adventure and traced the scent,
Searching for One-Eyed-Willie's
treasure In storm drains and air vents.

We imagined stepping past sleeping
cobras and lethal boobie traps
afterwards we would drink vimto
in a mutant ninja turtles glass.

The illusion would only be shattered
when your mother called us in for tea,
we'd clamber in from the
back of the garden.

Dirtied from that imaginary shoot out
with a squad of foot soldiers,
Outnumbered 1 to 3.
But we always got home
Right hand man and me.

The only game we play at now is
pretending we're still related
You forgot my birthday last year, my
greetings were belated.
I woke up from my imaginings when
you didn't visit mum in hospital.
Your parents were buying
furniture they said,
They neglected to call.

Sometimes I'm still that kid
Troubling fences with my Chinese pistol,
Rescuing hostages from
the garden shed whilst
Storming embassies with Navy Seals.
We would have already riled the
neighbours before settling down to
watch Toxic Crusaders.

Your appearances are spectral now
A 'working man' your dad says.
You inherited his chauvinism
I inherited my father's silence
A brother's burden
As we were once.

But I never stopped imagining
My ideas just got bigger,
Your imagination, frayed
and dog-eared
Memories of me held
behind rusted locks
You play adult games now.
Those two brown boys in
identical blue parkas, lost.

ROSHAN LAL.

A DREAM.

I dreamt of you last
Night.
You were pregnant; and smiling.

Happy to have a bulge to both
Hide behind and allow
You not to hide anymore.

It allowed you to hide in that
It became a permanent, always
safe and certain hiding place.

And because it was so certain
It meant you could allow
Yourself to be more open,
Honest, self-assured. At home
In the truth of yourself.

I haven't seen you like that
In years. The way you
Talked, a tone that I'd
Almost forgotten, existed; came
sweetly back, Gentle.

I could be my elf. I listened
to the kicking. When I said
things that were funny, you
laughed. You didn't look
hurt anymore. You didn't
study the lines on my
face.

We parted, but if what we're
doing recently is parting,
Then what we did wasn't
merely parting,
It was a goodbye, ciao,
adios, a bientot.

Soon, maybe, a condom will fail.
I hope.

ROBERT NEUMARK JONES.

SHE.

The brush strokes lick the canvas moist
so it glistens pert, gentle in its warmth.

She is a melody, a breakbeat but
moving more real, ever projecting
mutating waves of variance.

We hold each others flesh in the
shallows of the shore making waves
together if circumstance allows, if not
we take it in turns to hold each others
heads, by the jaw dry above the water
in the open air.

Carved parted lips tasting stroked skin.
Consciousness creates new
arenas when content.

Drugs can open minds, and have
opened mine, but courted at length
lock the negative boundaries.

She the key to my sobriety,
an acceptance of this reality,
placed catharsis on my plate
and I repenting smiled and ate.

I ate in quiet contemplation,
stole some weight and found myself
relaxed at ease around your town,
facing the wind with a still smile.

Life is coloured with a vital beat,
you put down my spliff
and moved my feet.

OWEN COGAN.

MODERN SYMPHONICS.

Gunners blow their trumpets and bullets come out.
For we're fast in combat now and there's nothing but
flair and money about;
those villages, cities and towns
just shop fronts in our minds and bounds.

So the shapes now collide in a modern symphonic.
That like our smile so designed; will flitter and flutter
across our faces,
mold our spines, lever our desires,
until there is nothing but what is best left for the I's.

So the business hens will cluck and clutter in their haste
for the big race to be over. While the hippies will crack
dreadlock lines,
talk of bohemian wines that leave
no taste, nor trace.

So now our young gun species are left hanging
from their doubts. Do we find the street lonely
and the dinner table too?
Do we see one more high rise canvas
followed by another two?

Are we pushing a generation to the sky,
or merely out of view?
For there is now no glare from the snare
sun god, who has been detached from his thatched
brightness in the sky.

No longer allowed that visible cloud, for the cry of this
crowd, describes only nerves and electrons.
So come trade with me, presently,
in this market of speculation and discourse, where Karl
and Emile bid and did battle.

Left/Right
Left/Right
Left/Right.

Till we see the beat of our feet spells trouble, for we've just
two visions and that means we're all seeing double.
So what does it take for the late barbarian
to see his modern end, death from a big bomb mushroom,
light-like lasers through a no atmosphere sky?

I doubt it, I doubt it, I doubt it and so should you,
for there are too few here with the clue
for design and peace.

Design
and peace.

JAMES LOCK.

WRITING.

PSALTER LANE CAMPUS BUZZES WITH ACTIVITY AS FINAL YEAR ART STUDENTS TEMPORARILY STOP EATING, SLEEPING, OR CONSUMING VAST QUANTITIES OF SNAKEBITE, ALL IN ORDER TO HAVE THEIR WORK READY FOR THE ANNUAL DEGREE SHOW.

This year things are different. This will be the last time students show their work at Psalter Lane. Come September they will be housed in the new Furnival building in the city centre amid the sports jocks and business students that populate City Campus.

Accordingly, the show this year is titled *The Last Hurrah*, and will form part of a larger series of events to celebrate the campus' history. The steep sloping grounds of Psalter Lane and its mish mash of architecture from different eras have been sold to Redrow, who plan to turn it into a housing development. They apparently intend to retain 'key features' such as the old school building in the centre which currently houses the library. But I suspect C-block, which has been the art school home for many years, with its Brutalist concrete forms that chop a striking silhouette into the leafy suburb of Victorian townhouses, will fall victim to the new development.

The architecture of Brutalism, of which Sheffield boasts many examples (including the Park Hill flats), is associated with a socially utopian ideology. Many felt it failed its good intentions; the aching coolness of exposed concrete losing appeal beneath a cynical grey northern sky. Some consider these buildings ugly and associate them with the crippling social problems that developed in the 70s.

But in the context of an art school this style works. The architects of this era wanted plenty of light and simple, functional open spaces that emphasised the structure and skeleton of the building. Situated high on a hill, the glass-walled staircase and studio windows boast a striking view of the city. This building possesses presence and character, and whilst your average student may prefer something cleaner and newer, art students generally just don't.

So it is with a grey northern cynicism I discover that the art studios are being moved to a basement with no natural light or air and dramatically reduced in size. The people responsible have been 'measuring' use of the studios for a few years, deciding that if the students are not there all the time, they don't need as much room.

Bear in mind that this is not a traditional painting and sculpture course. The Sheffield Hallam Fine Art course is more on a par with top London courses in the level of freedom it gives to students to pursue different media and approaches, from video and photography, through to music and performance, while still supporting students who just want to paint.

The space for these activities is not measurable, even within an entire building. The great advantage of the art course is that the city is your playground. Studio spaces form a designated space to think things out, to plan, to interact with other creative individuals, as well as to actually work, to create objects, to practise exhibiting things.

So I find myself slightly horrified.

Psalter Lane was the reason I ended up in Sheffield. I was all set to go to Leeds Met, with the promise of a bigger, better city. But I looked at the Art & Design course in Leeds, with all its glossy newness and Costa coffee outlets, and then there's the fact that unless you took the painting and sculpture course you were not given a permanent studio space. Then I looked at Hallam for comparison, approaching with intrigue this campus stranded in peaceful greenery, with scruffy corridors where the curious traces of past students' work still remained, miniature histories found in paint splashes on stairs. My decision was easily made.

And so yet another step towards a city like every other. All in the name of profit. Apparently Hallam now fits in more students per square metre than any other in the country, sitting in little identikit boxes. How proud they must be.

The art school has always been one of Hallam's few gems and has no doubt had a massive impact on the growth of our cultural industries. It has nurtured home grown talents such as Kid Acne, who has left more than a mark on the city, as well as attracting talent from elsewhere - Kate Jackson of The Long Blondes only dropped out of the course when her band took off. The biggest fear is not a few poor little art students condemned to underground boxes, but the long term impact on the artistic and cultural community. We are effectively knocking down one of the city's most uniquely positive assets.

Still, spilt milk and all that jazz. In times like these we must look to the promise of youth. Final year shows form a useful platform for debate, exhibiting art not yet quite tied to the limitations of an industry. The *Last Hurrah* will be a bit more special as it will perform a swan song to the idea of a proper art school and all the sweet clichéd bohemia this calls up. The title references the 1956 novel by Edwin O' Connor, which tells the story of an unbeaten but aged mayor finding himself ousted by a new brand of politics. The city then mourns the loss of the popular mayor and the end of an era. The demolition of Psalter Lane, like the downfall of Brutalism, will echo through the concrete sprawl, the voice of a lost ideology.

The *Last Hurrah* runs from 30th May to 6th June open 7 days 10am - 5pm.

*For more information on purchasing a piece of luxury living at the expense of the cultural industries

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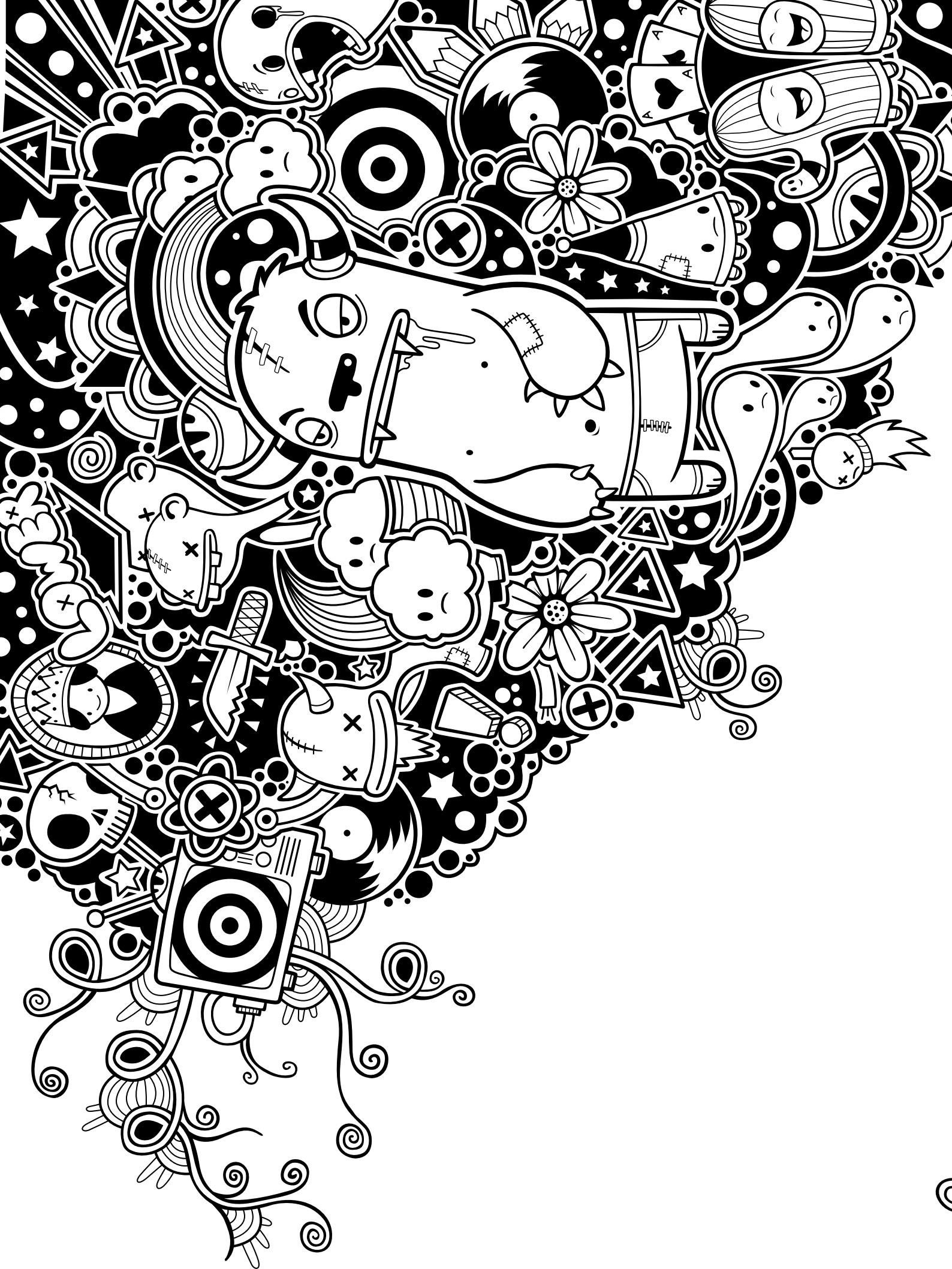
KIRSTY FOX.

BRUTALITY.

PAGE TWENTYONE.

AN ODE TO PSALTER LANE.







WHAT GOT YOU INTO ART IN THE FIRST PLACE?

I suppose I started drawing when I was little, copying other people's drawings, like most kids do - I'm assuming they do anyway.

There were two things that really drove home how important art was. The first was growing up skateboarding. I'd stand in front of the racks of boards in Rollersnakes in Nottingham and be blown away by all the graphics. I'd just stand there for hours checking 'em out, getting up close, seeing how they had been drawn. I'll honestly never forget the feeling of getting my first board designs back, I felt so proud to be an active part of something I'd admired for the best part of my life.

The second thing was the artwork of Dave Nodz for Suburban Base records, an old school hardcore/pre-drum & bass label. The artwork for the sleeves on the vinyl blew my mind.

If you can track some of his stuff down you'll be able to see some of the influences in what I'm doing today. I used to paint my bedroom with bits of that artwork, but at that time hadn't really come up with anything serious of my own.

WHAT THINGS INSPIRE YOUR ART? DO YOU FIND YOUR ART MOOD-DEPENDENT?

It's very mood-dependent. As a person I tend to swing up and down in my moods, which is probably reflected in what I do.

If I'm feeling shitty then I'm not going to make the happiest stuff, really, and vice-versa.

As for inspiration, it's cheesy to say, but it's from everywhere. Someone will say something, an obscure saying, for example, and it sets off a little siren inside and I'm like YES!!

YOU'VE GOT A REALLY INDIVIDUAL STYLE. DO YOU FEEL YOUR CREATIVITY HAS PROFITED FROM A LESS FORMAL ART EDUCATION?

I'd say it has. I think because I haven't been surrounded by visually creative people for most of my time doing artwork, I haven't had anyone to try and copy, if you know what I mean.

I was pretty isolated with my style which let my stuff develop nicely without interference.

I'm not saying an art education is bad, for instance I get ideas for things that I simply can't follow through because I don't have the technical skill to do it.

YOU WORK WITH A LOT OF DIFFERENT STYLES AND GENRES - DO YOU FIND ANY PARTICULAR MEDIUM MORE ENJOYABLE TO WORK IN?

First off, if I didn't find a particular style or medium enjoyable, I simply wouldn't do it. Same with art in general really - if I ever get bored of it I will walk away from it.

I like learning new stuff and this pushes me into new mediums and styles. If I kept drawing bunches of interlinking monsters one after the other I'd go slowly insane. I find if I work in one style, then move on to something else for a bit, by the time I get back to doing the first I'm really excited about doing it. Certain things I do seem to get more attention than others, but that's ok.

A LOT OF THE IMAGERY IN YOUR WORK APPEARS QUITE DARK BUT OFTEN THE CREATURES IN YOUR WORK SEEM MORE DISTRESSED THAN MONSTROUS; DO THESE CREATURES REPRESENT ANYTHING SPECIFIC FOR YOU?

God, I really don't sit there stroking my chin trying to figure out what it means with the monster type stuff!

I view them almost as lifeless little toys with a rudimentary brain; so they are alive, but a bit rubbish, that's why most of them have stitches on their heads and dribble so much.

I really enjoy that style; I suppose they represent me having a whale of a time with a pencil and brushes. They're always challenging to do, pretty exhausting and time consuming to be honest, but I can't see me ever stopping doing them, even if no one was looking I'd still be doing them.

I always try and put stuff in that represents things that are happening in my life, subtly though - only I know about most of them.

RUNNING LOWERCASE INDUSTRY MUST GIVE YOU A LOT OF CREATIVE FREEDOM, BUT IT MUST BE CHALLENGING BEING AN INDEPENDENT ARTIST, RUNNING A BUSINESS AND HAVING A DAY JOB?

I'm a bit stubborn; if I don't have a good amount of creative freedom on something, I just won't do it. I try and keep a bit of integrity - needless to say I don't do much freelance work!

It's true that it is a bit of a struggle being an independent artist. It makes you doubt yourself pretty much constantly, especially living in South Yorkshire, surrounded by so many incredibly talented people like Phlegm and Acne - its daunting. But, if you work as hard as you can you should see results; that sounded really cheesy didn't it!?

Lowercase isn't really hard work, that's the point really; it's not about slapping logos on things and flogging them, it's about making a channel for my output to run through.

The day job's cool actually. I'm creative director of an education company. It might not sound exciting but I love the people I work with there and it's a pleasure to go to work everyday. If I didn't have a day job I'm pretty sure I'd lock myself indoors all day and not see a human face for weeks on end. That really wouldn't be good for me. It also means I'm not worrying about scraping by doing crappy little design jobs to make ends meet. At the end of the working day I can walk away from the day job and I am free to work on whatever I want.

WHAT NEW WORK HAVE YOU GOT IN THE PIPE LINE?

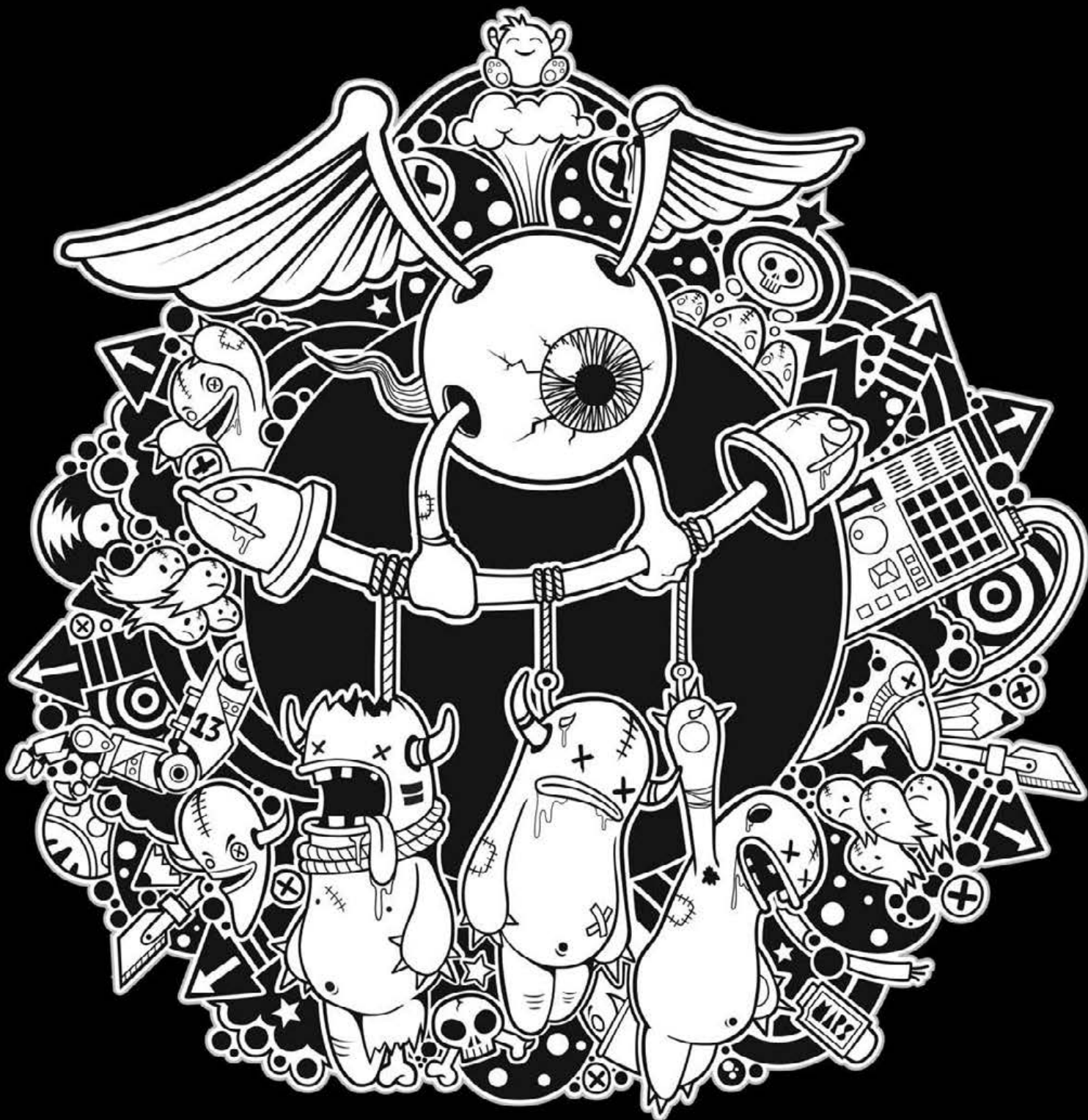
I've not got any big masterplan. I've been working on a lot of new stuff for my exhibition at the Forum, which has given me a kick up the arse to actually produce more work. I would like to do more exhibitions.

NICK BOOTH.

MICHAEL LATIMER.

FIRST SOLO EXHIBITION AT THE FORUM - STARTS 8TH JUNE.

PAGE TWENTYSIX.



MICHAEL LATIMER.

PAGE TWENTYSEVEN.

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BURMA TO SHEFFIELD VIA THAILAND

FEED YOUR HEAD.

PAGE TWENTYNINE.

WE ASK SELECTED ACADEMICS TO RAISE THE BAR.

RECENTLY MYANMAR (BURMA) HAS BEEN HIT BY CYCLONE NARGIS.

THOUSANDS HAVE BEEN KILLED OR MADE HOMELESS. THE BURMESE MILITARY REGIME HAS PROVIDED MINIMAL SUPPORT DESPITE THE CONDEMNATION OF GOVERNMENTS AND AID AGENCIES ACROSS THE WORLD.

WHAT'S NEW? THE REGIME HAS BEEN A LAW UNTO ITSELF FOR DECADES.

SHEFFIELD. CITY OF SANCTUARY.

What's amazing is that in different, small ways, people here do make a difference to the problems of ordinary people out there. Sheffield, for example, is a City of Sanctuary. This means that it tries to provide support to people in need of safety, for example, asylum seekers and refugees. About 70 local organizations, including Community Forums, student groups, charities and Sheffield's main faith communities work in different ways to treat people in need of safety with understanding and respect.

THE KAREN FROM BURMA.

One of the groups involved is the Karen from Burma. This is an ethnic group that came originally from Tibet. They live in northern Burma and Thailand, in the hill and mountain areas.

There are about six million of them. The Karen are a peaceful people, originally animists, believing in spirits in nature.

Many of them are now Buddhists, although a significant number are Christian, having been converted by Methodist or Baptist missionaries.

In World War 2, the Karen fought with Allied troops against the Japanese. After the war ended they thought that the British government would support their call for independence from Burma. In the event this did not happen and the Burmese government became increasingly repressive towards ethnic minorities such as the Karen, Shan and Chen tribes. For fifty years the Karen National Union has fought for independence though the liberation army of about 12,000 has had an uphill struggle against a relatively well-equipped Burmese army of 400,000.

Amnesty has documented the appalling situation the Karen face in Burma. The Burmese regime has employed a scorched earth policy in the villages and there is substantial evidence of ethnic cleansing including murder and rape.

As a result many Karen have escaped over the border into Thailand where they live in camps containing around 100,000 refugees. Many of the Karen have lived in these jungle camps for ten years or more. It's not easy.

With infighting factions, all struggling for independence, and the Burmese and Thai governments keeping a watchful eye, the situation can be tense. There are spies even in Thai border towns such as Mai Sot.

UNHCR GATEWAY PROGRAMME.

Other governments are aware of the Karen's plight and every year, within the UNHCR's Gateway Programme, some Karen are allowed to move to other countries such as the USA, Norway, Sweden, Australia and Canada. As part of this, about 50 Karen refugees are allowed into the UK each year and they settle in.... Sheffield.

There is a huge difference between life in Sheffield and the jungle in Thailand, but at least they are safe and they have an opportunity for a better life.

SO WHY THIS ARTICLE?

There are some personal reasons. "There but for the grace of God go I." My brother and I are both Anglo Karen, the sons of a British soldier and a Karen girl who met in the war when he was fighting Burma.

My brother was born in Burma in 1947 and I was born in England in 1948. Our mother died soon after I was born and our father never went back to Burma. I was the lucky one, being raised in England. He and I never met until five years ago.

But also I'm telling you because it's another example of good things coming out of very bad ones, of people abroad, or here in our country making a difference and helping others even if it doesn't get reported in the major papers etc.

My brother lives in Thailand now, having escaped from Burma in the early nineties. He lives in Chiang Mai with his wife, daughter and son. He helps other Karen there.

When my wife and I went to the night market there, one of the stall-holders wouldn't let us buy anything from her. She gave my wife a silk dressing gown because my brother had helped her so much when she escaped from Burma.

His daughter works for the IOM (International Organisation for Migration). She visits the camps to prepare Karen refugees for life in the foreign country to which they will migrate. This is called cultural orientation; practical lessons about travelling to the UK, boarding a plane, finding a seat, education, assistance they will receive, money, transport, work and culture shock and cultural adaptation. Before that, she worked for the BBC on a health education soap programme which was broadcast by the BBC's World Service into Burma.

KAREN AND SHEFFIELD.

Two years ago my niece came to England with one group of refugees.

After a year, the refugees are asked how it is going in Sheffield so that future Karen newcomers can know what to expect before they arrive and be prepared. From what my niece said to me, they feel much safer in the UK but life is not problem-free. For example, the Karen find it difficult to get more than very basic paid work, especially as during job interviews their peaceful and gentle character inhibits them from promoting their strengths.

Family life is also disrupted by how strange it is here. At home in the hills and mountains, being aware of the surrounding natural beauty may have been an often-used remedy for dealing with stress, but here alcohol can be too often the alternative.

Despite the inevitable problems which are a natural part of their move to this country, the Karen are settling here and trying to build relationships with local people. Some are learning English, some do voluntary jobs, some are suffering from culture shock and some have found paid employment.

There is a Karen Community Association and recently New Year celebrations were held at Abbeydale Grange School at which about 300 local guests were treated to dancing displays and food.

PAUL TEASDALE.

WANT TO KNOW MORE?

If you want to find out more or see how your local group can lend a hand,

VISIT
CITYOFSANCTUARY.COM.

where you can find out about ways of getting involved like -

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Invitations to community social events.

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It is a strange thing putting your opinions down on paper.

They get printed and become permanent statements. However, the nature of an opinion, much like the nature of a magazine, is that it is transient. It changes, develops and grows. What is true at one moment for one person may be false to others or even to that same person at a different time.

It is all perspective. In the case of a review or an editorial it is one person's opinion on a series of events taking place at a certain time.

We pick the writers for 'Soundcheck' based on their musical knowledge, literary skills and, of course, their strong sense of opinion. After all, it would make for some pretty bland reading if all our articles were of a middle of the road, "we don't want to offend anyone" ilk.

Now Then is an independent magazine made for independent thinkers and funnily enough most of our writers happen to be just that. We do not kiss asses to keep people happy; if we feel something needs to be said, we say it. That is the purpose of indie media.

We do not exercise vast amounts of editorial control over our writers as we want them to develop their own voice within the magazine and to enable them to express themselves freely.

The process of reviewing allows writers to do this; it gives the readership access to information about events taking place in Sheffield and offers opinion about them.

We are not telling people what to think, merely what we think, and if people don't like it they can tell us.

At the front of this magazine we state our aims and one of them is to create an active readership. To achieve this I believe you must challenge your readers. What do you think?

If you have an opinion, then get in touch.

nowthensheffield.com

REG REGLER.

SOUNDCHECK.

WHAT WE LIKE IN MUSIC THIS MONTH.

PAGE THIRTYTWO.

BUENA VISTA SOCIAL CLUB.

7TH APRIL.
@
SHEFFIELD
CITY HALL.

The Buena Vista Social Club fall a little out of our usual underground, unsigned and independently labelled criteria however we could not allow these Cuban legends' performance in Sheffield to go unnoticed and least of all unmentioned.

Borne out of the jazz, Latin and African infused music of 1940s Havana, the fiery spirit of Cuba's Buena Vista Social Club was relit in England's steel city this month.

Members of the Buena Vista Social Club enchanted a captive audience in Sheffield City Hall with old classics such as 'Guantanamera'.

Awe-inspiring performances from Cachaito Lopes, Guajiro Mirabal, Aguaje Ramos and Manuel Galban led the crowd to throw away any remnants of English sensibilities as pulsating rhythms sent hundreds of feet moving in a seemingly delirious spell to the Cuban beats emanating from the stage.

Burning ears applauded in City Hall with the hope of one more tune at the end of what was a fleeting romance with the musical melting pot of pre-revolutionary Cuba.

An encore ensued as the mostly elderly band gyrated enthusiastically to their entrancing Latin rhythms.

The music of the Buena Vista Social Club proved to have a far reach in Sheffield as the show attracted a diverse group of both young and old fans.

Achieving international acclaim with the 'Buena Vista Social Club' film by German director Wim Wender and their 1996 album which featured American guitarist Ry Cooder, the recordings of the Buena Vista Social Club has revived traditional Cuban music through its success with Western audiences.

HABEN HABTESLASIE

ROOTS MANUVA.

13TH MAY.
@
THE TUESDAY
CLUB.

KIDKANEVIL//
TODDLA T//

Yes, yes, yes. Hip hop is back on the menu and after a prolonged absence from the TTC stage, it was welcomed back by a sell out crowd, and rightly so.

Kidkanevil is probably one of the most exciting producers in hip hop right now. Whilst his DJing tonight was perhaps a little tame, spinning a selection of classic hip hop, it certainly got the crowd going for the main event.

Roots Manuva is a mysterious character and it is this edge, along with (of course) the weight of his record releases, that captures hip hop heads' imaginations and consistently has the power to transfer cash from their pockets. His set tonight was indeed confirmation of these facts as Manuva and DJ MK ripped up a set of classics, dropping new and old tunes alike. The highlights have to be the tracks from his debut album, Brand New Second Hand, 'Movements' and 'Clockwork', retaining all the mystery, power and seductive flow that they exhibited on their release in 1999.

There is, however, one major problem - the sound.

It is a well known fact that The Tuesday Club does not employ professional soundmen but instead offers students a fantastic opportunity to learn the trade.

However, The Tuesday Club should have realised that when the UK's most reputed MC is gracing their stage, the sound must be perfect. Either pay out for an engineer or ensure that the artist is bringing one along and the problem is solved.

Once again, Toddla T displayed why he is in so much demand, keeping the audience bouncing through to the very end with a skilful blend of niche, dubstep, 4x4 and house.

All in all this was a good night that could so easily have been great had there been just a little more knob twiddling.

REG REGLER.

SOUNDCHECK.

DUBCENTRAL.

**4TH MAY.
@
CORPORATION.**

Dubcentral have gained a certain notoriety amongst those in the know for putting on heavyweight bass fests that last until the early hours. Sharing the main stage with dubstep purveyors Dark Crystal, there were plenty of treats in store for the bass junkies that found their way down on a dreary bank holiday Sunday.

Leeds dub outfit, High Pressure, were slow to get started but soon picked up the pace and began to lay down some seriously hypnotic dubplates. The crowd were soon drawn in and what started as a small group of revellers was soon a mass of smiling steppas. After an impressive set of enthralling dub the DJs continued to impress, moving into aggressive amen breaking jungle which went down well despite seeming a little bottom heavy due to the soundsystem.

D1 of Tempa records was up next, moving things towards dubstep. Though technically good, the set didn't grab the crowd. Perhaps this reflected a bit of dubstep overkill in the city recently rather than anything specifically wrong with D1's set.

Rogue State and Autograff, brought tired legs back to the front for one last dance with a high octane blend of Niche and Junglestep, showing the growing appreciation Sheffield has for these homegrown sounds.

BEN DOREY.

OPUS. 'LISTEN'

**21ST MAY.
@
THE GREEN
ROOM.**

The Green Room is the perfect place to enjoy a quiet (albeit pricey) drink away from the hustle and bustle of West Street ; a good venue for a first date or an after-meal ale. What more appropriate place, then, for a free night of chilled acoustic music. Billy the Lonesome Hobo begins the evening, playing some folk tunes by his band, the Liverpool-based Random Family, as well as a couple of Dylan covers and a quick fire, tongue-in-cheek rendition of R.E.M's 'It's the End of the World As We Know It'. After a brief interlude he returns, playing Frank Zappa's 'Catholic Girls' and some more of his own material. He entertains with his combination of intricate finger work and lewd lyrics, and what he lacks in confidence he more than makes up for in technique. Gentlemen of Junk start off with a few stripped down numbers, guitarist and backing vocalist harmonising well together. Their full-band set merges their songs to create a forty-minute jazz blues goliath. Combining a few blues classics with their own material gives the set a well-rounded feel, and the percussion and bass playing are tight and funky. The guitarist races through all manner of strange jazz chords, injecting a strong sense of rhythm and lending a gypsy jazz twist to proceedings. Well recommended to Johnson and Django fans alike, they're an odd bunch to look at but a joy to hear. Ideal for a TTC recovery or just to unwind, Listen is a night for rest and relaxation. It's a quiet affair - everyone speaks with a respectful whisper and its intimacy warms the cockles.

SAM WALBY.

THREADS.

**EVERY
SATURDAY.
@
DQ.**

THREADS-PRODUCTIONS.CO.UK

Threads, is certainly a night akin with the scene, but in this case I'm not just talking about skinny jeans and mullets. Here one finds an unusually eclectic range of music. Indie, electro, hip hop, rock, electronica and house are not uncommon, but there is more to get excited about than unorthodox record selections. Surprise DJ sets from The Reverend, Belle and Sebastian and Toddla T, not to mention that cheeky live set recently from The Whip, all add to the excitement.

Tonight's headliner, Alan Smyth is a Sheffield legend, a further display of Threads' ability to book acts that are pertinent to Sheffield's own scene and identity. Smyth has worked with and produced some of Sheffield's greatest bands and the opportunity to see him play records provides a rare insight into his musical inspiration.

It is hardly surprising that Alan Smyth's record collection is an enviable one and from the classics to the contemporaries Smyth displayed his taste for class as he span his way through fantastically varied set.

Threads, is a refreshing event for a Saturday night in town and their commitment over the past two years to a Sheffield based identity is applaudable. Check it out

WILL HUGHES.

SOUNDCHECK.



MILEZ BENJIMAN.

FEEL GLORIOUS.

TRU-THOUGHTS.CO.UK

MYSPACE.COM/
MILEZBENJAMIN

Chicago based trio Milez Benjamin have released a debut record that is as intriguing as it is perplexing. *Feel Glorious* was released in April on Tru Thoughts and promised to be: "An album reminiscent of the old Parliament/Bootsy electric crunch-funk sound. But with an air of ethnentricity... bringing a concrete, yet spiritual feel!" (taken from the group's official bio). As may well be expected from any Tru Thoughts release Milez Benjamin seek to produce a hybridisation of different musical styles, in particular they have created a blend of electric avant-funk that is sure to get your toe tapping.

First single 'Chop That Wood' is comprised of a particularly charismatic vocal over a synth bassline that is laced with all manner of electronic beeps and background noise. The message of the song is one of creativity and unity through working together; the sentiments are trite yet pleasant nonetheless in this funk infused context. Other standout tracks include the very lively 'Feel Glorious' and also 'Hold Your Head High' (oddly reminiscent of 'Word Up' by Cameo).

At times the album has overtones of soul and R&B, with plenty of electronically chopped beats providing the backbone of the production. In spite of their obvious experimentation the album retains sense of coherency; every song contains a heavy and groovy funk that borders on a P-funk sound without ever infringing upon it.

That being said, Parliament and Funkadelic are often imitated but never bettered and Milez Benjamin have done little to change the status quo.

The tempo of the album is relentless and you are often left wanting something a little more dynamic and less repetitive.

Feel Glorious is not for everyone, but if you're partial to a deep groove or two then this may be just what you were looking for.

SAM WALBY.



BISON.

SATURDAY BIG SHOP.

ALLHAILTHEBISON.COM

MYSPACE.COM/
ALLHAILTHEBISON

After a period of inactivity local favourites Bison are back in the game - the game being bass-heavy, brass-driven, lyrically-banterous ska reggae.

Saturday Big Shop kicks off with 'Stop Ya Moaning', providing a condensed philosophy of the band with its infectious refrain: 'If you waste your time complaining then you're not appreciating your life'. Despite the title track being about a whitey in Quiksave the album is fundamentally a feel-good, tongue-in-cheek experience.

It's packed with hooks that take control of your feet and wry lyricism to make you laugh and think. 'Big Trouble in Great Yarmouth' and 'Zig Zag' do the job nicely, but 'RTT' is without a doubt the band at its best. Driven by a mammoth bassline and a brass riff that lodges itself somewhere at the back of your brain and refuses to move, this is what they do best and what makes their live shows so involving.

It's a welcome relief from the (frankly) annoying 'Jason Pritchard' that comes before it - an in-joke that, despite its energy, ultimately frustrates. Who is this elusive character and why did he 'fart on your face'?

S.B.S. is packed with musical and lyrical tomfoolery, sometimes a little too much to take in one sitting, but it more than competently achieves its aim of giving ska the Sheffield treatment.

They also happen to be one of the best live bands currently doing the circuit in this fair city.

See 'em.

SAM WALBY

REVIEWS.



THE WHISKYCATS.

WHISKYCATS.CO.UK
MYSACE.COM/
WHISKYCATS

Mancunian outfit Whiskycats have been around a fair while. In November last year they even headlined a sellout show at the Manchester Academy so it may come as a surprise that they only released their first LP this month.

Still, after dominating proceedings in this reviewer's CD player over the last week it became quickly apparent that it was worth the wait.

From the moment the opening track 'Slipped Disco' drops, one is engulfed by a unique sound probably best summed up as high energy gypsy ska. However, what is most exciting about the Whiskycats is the variety of influences they draw upon, making each track an individual journey through music as varied as jazz, skiffle, funk and swing. The musicianship throughout is exemplary, allowing for some rousing woodwind and brass lines that are expressive enough to take over from the vocals as lead melodies.

If one thing is lacking on this album it is probably the vocals - whilst Matthew Whitaker's lyrics are full of witty observations about modern life, the energy behind his live performances hasn't carried over onto the record. This is a minor quibble though, and the fact that the rest of the album contains so much to interest is ample compensation.

BEN DOREY.



LITTLELOSTDAVID.

MYSACE.COM/
LITTLELOSTDAVID

Possibly one of Sheffield's most exciting young prospects, Littlelostdavid clearly demonstrates why with his song offerings on that unavoidable but annoyingly useful media forum, myspace.

Exhibiting six complete tracks, Littlelostdavid offers a wide range of songs demonstrating his ample technical ability as a songwriter, guitarist and vocalist.

His truly haunting vocal quality is equally matched by a range and power that far supersedes most other songwriters of similar musical ambition. Littlelostdavid provides a style of Americana that far from being downtempo as his myspace settings suggest leaves its listeners uplifted and spellbound.

The subtle production qualities on 'And Hell followed' and 'Bones', with ever growing brass accompaniment, reverb laden percussion and vocal harmonies lend an instant vintage feel to brand new music.

In no way however do these tracks ever sound anything less than exciting and fresh. The arrangement of tracks such as 'Dew' will regularly surprise even veteran lovers of acoustic music but there is an essence here that strikes a familiar note and it will drag you back again and again and again.

JOHN SWIFT.



THE KAMBOURINES.

MYSACE.COM/
THEKAMBOURINES

Norwegian born and Liverpool based, The Kambourines deliver a lovely blend of folk and pop. Wonderfully familiar melodies combine with carefully constructed vocal harmonies leaving an ever growing catchiness on its listener ears.

Long after the final notes of opening track, 'Finger on a Problem', have sung out does one find the hook stuck in the mind and an absentminded humming of the tune returning - undoubtedly the mark of a true pop song smith.

Whilst the backing on this E.P. adds to the weight of the tracks, the straight forward approach of the rhythm section could certainly be added to in terms song dynamics. However, perhaps that straight out catchiness is what makes these tracks so memorable.

The layered vocals, led beautifully by Ragnhild Kambo are the truly awe inspiring quality to this band and the promise of their live performance sends shivers down the spine.

Also note worthy, is the more delicate, 'House Falls Down', revealing The Kambourines' deep folk roots, mandolins in and drums out. Influences from Gram Parsons and The Beatles can be found here but The Kambourines' unique vocal quality will always give them an identity that is undeniably their own.

REG REGLER.

REVIEWS.

FOREIGN BEGGARS.

PAVAN MUKHI

BETTER KNOWN AS
**MC ORIFICE
VULGARTRON**

IS THE FRONT MAN IN FOREIGN BEGGARS AND HEAD HONCHO FOR DENTED RECORDS.

BORN IN DUBAI AND THE SON OF INDIAN PARENTS, HIS JOURNEY TO THE CENTRE OF THE BRITISH HIP HOP SCENE HAS BEEN A LITTLE OUT OF THE ORDINARY.

WHAT WAS YOUR EXPERIENCE OF COMING INTO THE UK SCENE LIKE?

"We're obviously from outside the scene, so coming in we were always gonna have to do our own thing. I moved here from Dubai when I was 19, just kind of inspired by the whole drum 'n' bass scene. We started throwing drum 'n' bass parties in Dubai and it drove me to move back here. I think we were lucky in way. In Dubai there was no scene so we had to make our own. Before we even came to the UK we'd been putting on our own raves for 5 or 6 years, so when it came to the Foreign Beggars we'd had lots of live experience and knew it was a much more of a multifaceted thing than writing a rap in your bedroom and putting it on a record".

WHAT DOES THE NAME FOREIGN BEGGARS MEAN TO YOU AS A GROUP?

"It's a piss take name really but we are from all over the world. Dag Nabitt is half Norwegian, half Scottish, born in Columbia. I've got Indian parents, was born in Dubai, and have lived from San Francisco to Wales to South India. Metropolis is Ghanaian. Everyone speaks two or three languages. Shlomo is Iraqi/Israeli/German and DJ NoNames is from Oxford but was conceived in Afghanistan so we let him in. All we need is a Chinese lesbian girl with one arm and then I think we will be a completely, universally rounded-off group".

YOUR FIRST ALBUM ASYLUM SPEAKERS FEATURED SOME OF THE UK'S FINEST HIP HOP ARTISTS. HOW DID THAT RECORD COME ABOUT?

"Asylum Speakers did a lot of good shit for us and for the label. The way that record came about was just through us wanting to work with people and get involved. One of the first people I met was Skinnyman, he was like, "Yeah we've got to do a joint". I think it was like two years from then until we actually got to do 'Hold On'. It took me 6 months to get him in the studio, literally to the point where I had to go up to the park and beatbox the beat to him and get him to write it, and then getting him into the studio to record it was another bitch. In the end he just showed up."

HOW HAVE THINGS DEVELOPED SINCE?

"We set the studio up and started the label and from there we just wanted to build. Our studio was in our kitchen for many years, the vocal booth was our corridor and some duvets. That's how we did Asylum Speakers but now we got a slammin' studio in East London with a big live room and rehearsal rooms. It's really an open forum, anyone who wants to bring something to the table, you're welcome; whether you're a producer, DJ, MC, beatboxer, musician, artist - anything. If you wanna get involved and you wanna make it happen - anyone bringing the heat, then bring it to the table. That's kind of the ethos of the label."

YOU ARE OBVIOUSLY A VERY DRIVEN BY THE IDEA OF INDEPENDENCE, WHAT MADE YOU DECIDE TO TAKE THIS ROUTE?

"In the hip hop game where there isn't really an industry or a structure so you have to make it happen yourself. We were never limited by the size of the jams that were going on. In the beginning I'd hit up all the open mics and all the shitty jams just to get out there. Then Foreign Beggars start doing the circuit, but in London you're not really gonna get booked at the big parties so we just started throwing our own jams. Any time we wanted to launch something we'd put our own event on."

We've always tried to build it from all the angles; we make our own videos and have our own team doin' the graphics. With a lot of artists, they think, "I'm a rapper, all I wanna do is write my raps and record them" and then they expect to get blown up. I mean that can happen but you have to be very lucky".

DO YOU FIND THE DEMANDS OF RUNNING THE LABEL A HINDRANCE TO YOUR CREATIVE OUTPUT?

"It's a lot of work. Now that the label has got a lot bigger, the studio is quite a lot of work to manage; it's a lot of rent to pay. Distribution has always been a bit frazzled for UK rap but we've just signed a big important distribution deal and as an offshoot of that we've been able to help a lot of people in our immediate periphery. However, this has increased the admin maybe five or six fold already. Touring the Beggars as well is hard work. We do maybe 100 shows a year so we are out and about a lot, you just have to be online and on point. We like to party too but fuck it, it's up to you if you want to be a waste man or not. No one at this point can really rely on UK rap for a proper salary so it's up to you to manage your skills. I mean you could get a part-time day job and rap half the time, but I just choose to turn that part-time day job into something that builds the rest of my career".

Foreign Beggars will be touring internationally before beginning work on their third album.

FOREIGNBEGGARS.COM
DENTEDRECORDS.COM

REG REGLER.



SHEFFIELD LIVE! 93.2FM HAS BEEN VIBRATING THE STEEL CITY'S AIRWAVES SINCE OCTOBER LAST YEAR, GOING FROM STRENGTH TO STRENGTH IN THE PROCESS. WE ASK YOU - ON WHAT OTHER FREQUENCY WOULD YOU FIND CANADIAN HIP HOP, PHILOSOPHY AND AN IRISH BREAKFAST SHOW?

WHAT IS YOUR MISSION STATEMENT?

Sheffield Live! 93.2FM exists to give the community the chance to be involved in radio. Through us you will hear many different voices, accents, stories, music and languages. We give air space to local musicians, bands, DJs, composers and writers. We bring you the sounds of a lively and diverse city and fight to break down the barriers of stereotype, enabling people who do not have access to mainstream media or who are misrepresented by them a chance to be heard.

TELL US A BIT ABOUT HOW THE PROJECT GOT ON ITS FEET.

I live in Sharrow and was approached at the end of 1999 about running a radio station for the annual Sharrow Festival. We borrowed a caravan and set up in the middle of Mount Pleasant Park for 4 days. We broadcast 24 hours a day, danced a lot and had very little sleep but it was great fun. The broadcast was so successful that we were inundated with people from all over the city wanting to get involved, so Sheffield Live! was born. We have broadcast live from Sharrow Festival every year since then. In 2004 the law changed, enabling the licensing of full-time community radio stations. We applied and were successful.

WHAT SHOWS DO YOU BROADCAST?

Very varied. Musically we cover everything from local bands to folk, swing and music from around the world.

We broadcast in 9 different languages including Urdu, Arabic, Spanish and French. We showcase local writers, actors and musicians.

In all we have over 80 programmes.

CAN ANYONE GET A SHOW?

In practice, yes.

We ask people to fill in a programme proposal form and encourage them to come along to one of our training courses so that they can learn more about putting together a programme and using the kit.

Unfortunately, we only have a limited amount of space. However, we are looking for people who are willing to do interviews, learn to become producers, carry out research for programmes and become involved in the technical side of the station.

There is also the opportunity to get involved with sales, reception, administration and the development of our web presence.

HOW CAN PEOPLE GET INVOLVED?

Ring us on 0114 2814082, e-mail us at

INFO@SHEFFIELDLIVE.ORG

or visit our website at

SHEFFIELDLIVE.ORG,

where you can download a programme proposal form.

LISTEN TO SHEFFIELD LIVE! AT 93.2FM

or catch up on your favourite shows online.

REG REGLER.

COMPETITION

This month we're throwing in tickets to an Opus show of your choice as well as 2 tickets to Hijak Oscar and Clutch at Corporation this month.

Don't miss either of those two bands.

Now, this month's question is very simple. So, good luck. Which Sheffield born, organic food outlet's birthday is NOW THEN helping celebrate this month?

A - MCDONALDS.

B - NEW ROOTS.

C - B&Q.

Now we're not saying we'd give the answer away but ... Jesus wept, use your brains and send us an email.

NOWTHENSHEFFIELD.COM
- join the debate!

SHEFFIELD LIVE.

gigs

Fri 30th May - £16.50 adv - 7pm *# (room1)

RATT

+ SUPPORT

Fri 30th May - £5 adv - 7pm *# (room2)

SCARLET SOHO

+ KIK + CAPITAL X

Thu 5th Jun - £11 adv - 7pm *

HATE ETERNAL

+ CEPHALIC CARNAGE

+ SKELETONWITCH + MAN MUST DIE

Sat 7th Jun - £7.50 adv - 7pm *#

HIJAK OSCAR

+ CENSORED + RUBERLARIS

+ THE CAROL ANNE SHOW BAND

Fri 13th Jun - £12 adv - 7pm *#

36 CRAZYFISTS

+ SUPPORT

Sat 14th Jun - £14 adv - 7pm *#

WHITE LION

+ CRIMES OF PASSION + SUPPORT

Thu 19th Jun - £15 adv - 7pm *

TESLA

+ SUPPORT

Fri 20th Jun - £10 adv - 7pm *#

LOVE GRO CER

+ SUPPORT

Sat 28th Jun - £15 adv - 7pm *#

THE PIETASTERS

+ THE SLACKERS

+ PAMA INTERNATIONAL + MUNGOS HI FI

Mon 30th Jun - £tbc - 7pm *#

FURTHEST

DRIVE HOME

+ DATA SELECT PARTY + FALSE SENSE

Thu 3rd Jul - £6 adv - 7pm *

MASTER CUTLER CHALLENGE 2008

SEVEN HILLS

+ HITOMI + THE UNDECIDED + SUPPORT

+ CORPORATION DJ'S

Fri 4th Jul - £5 on the door - 7pm *#

STRUMMERVILLE

BAND FEATURING MEMBERS OF ARTERY,
THE FUCKWITS, AUGUST 80 & PROTEX BLUE
PLAYING CLASH NUMBERS + SUPPORTS

Thu 10th Jul - £10 adv - 7pm *

COMEBACK KID

+ SHAI HULUD

+ CRIME IN STEREO + DEAD SWANS

Fri 11th Jul - £5 adv - 7pm *#

ARNOCORPS

+ THE DAGOBAAH 4 + SUPPORT

Sat 12th Jul - £10 adv - 7pm *#

RED SPAROWES

+ SUPPORT

Thu 17th Jul - £10 adv - 7pm *

CONVERGE

+ INTEGRITY + COLISEUM

+ CENTURIONS GHOST

Thu 24th Jul - £6 adv - 7pm *

JOHNNY TRUANT

+ BLACKHOLE + CUTTING PINK WITH KNIVES

Fri 25th Jul - £8 adv - 7pm *#

THE ACACIA STRAIN

+ ANNOTATIONS OF AN AUTOPSY

+ KNIGHTS OF THE ABYSS

Fri 1st Aug - £4 adv - 7pm *#

KIK (ROCKSCAR ALBUM LAUNCH)

+ SUPPORT

Sun 17th Aug - £12.50 adv - 7pm *

CLUTCH

+ SUPPORT

Sat 30th Aug - £10 adv - 7pm *#

NEVILLE STAPLE

(EX THE SPECIALS) + SUPPORT

Sat 6th Sept - £11 adv - 7pm *#

BACKYARD BABIES

+ SUPPORT

Wed 10th Sep - £13 adv - 7pm *#

MESHUGGAH

+ SPECIAL GUESTS

Sat 20th Sep - £15 adv - 7pm *#

Y&T

+ GLYDER + SUPPORT

Tue 30th Sep - £13 adv - 5.30pm *

HELL ON EARTH FESTIVAL

WALLS OF

JERICO

+ EVERGREEN TERRACE + MORE TBC



www.ticketline.co.uk

www.ticketweb.co.uk

www.seetickets.com

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@THE GREEN ROOM
DIVISION STREET

OPUS
ONCE A MONTH
2ND SUNDAY OF EVERY MONTH
@DULO, CEMETERY ROAD

OPUS
SOUNDS
EVERY THURSDAY 1-2PM
ON SHEFFIELD LIVE - 93.2FM
SHEFFIELDLIVE.ORG

Here we are again then. Number 3.

Thanks to everyone who has put forward their suggestions and favours this month, 'tis much appreciated. Respect goes out to Clark, Scotch Egg, P45, Tinnitus and 4D for their efforts at last month's Opus Sessions. The quality of performance at that show was truly memorable so cheers to everyone involved.

Dare we say summer has finally arrived at Sheffield's door? We thought it might not turn up this year to be replaced by floods and random hail storms. And breathe a sign of relief as we all witness collectively the dissipation of Sheffield temporary tenants and begin to look forward to walks, picnics and free parties in the Peaks. Days get longer, business slows, people's purses get a little tighter, but it's important to remember that here come the community festivals, Ruskin Park, fun day up in Walkley, Peace in the Park in June at Ponderosa and, of course, Sharrow's annual 2 week festival in July.

Get yourselves out to them and enjoy the sun and good humour of your neighbours and friends.

Here's the history for newcomers...

Opus Creations arrived in Sheffield three years ago with the aim of effecting positive social change through arts based projects. Opus stands for something different; in a society where the instant, catchy and corporate seem to be dominant, we seek the positive and the deliberate.

We support independence and free thinking wherever it may be found. We support community and the notion that each individual should have complete control over his or her own choices. We support responsibility.

More to the point, Opus supports action, doing.

Since operating in Sheffield we have had the good fortune to be involved in hundreds of live music events for charities and communities, as well as with unsigned and independently labelled artists from across Sheffield and the UK.

Opus puts on a variety of events showcasing anything from poetry and narrative to laptop trickery, DJs and live bands. It is a policy of ours to make our gigs as cheap and accessible as possible.

We currently promote four regular events in different venues around Sheffield city. Come along and tell us what you think.

Opus is an organisation which aims to provoke social change. We believe that by informing and motivating an awareness or experience of artistic expressions, styles, and philosophies you can encourage an individual to positively affect themselves and their surrounding environments or communities.

Opus currently operates a small studio and set of rehearsal rooms called Studio 45. We also run a design, print and distribution service called Bad Monkey and host a weekly radio show on Sheffield Live (Thursday 1-2pm, 93.2fm)

Have a listen.

Thank you again to everyone who has provided thought or effect in our direction this month - you know who you are and it is sincerely appreciated.

If anyone is interested in getting involved, we're all usually to be found gathered in Dulo every 2nd Sunday at 'Once a Month'.

 **SHOWROOM
CINEMA**



PRICELESS.
FROM FRIDAY 13 JUNE

DIR. PIERRE SALVADORI
12A | 2006 | FRANCE
1HR 46MINS | SUBTITLED

Audrey Tatou (of Amélie fame) is back in a chic, sexy French comedy about the pitfalls of choosing glamour over love.

Annoyed by her latest wealthy victim, serial goldigger Irene embarks on a fling with a hotel employee, Jean, in the belief that he's a rich tycoon.

When she's discovered and ditched, she flees to Nice, whilst Jean follows her to discover that the business of being a gigolo is more rewarding than he imagined...

Showroom is located opposite the railway station on Paternoster Row - have a look at the map on the back.

0114 275 7727
SHOWROOM.ORG.UK

OPUS.

PAGE FORTYONE.

WHAT WE ARE UP TO IN YOUR NECK OF THE WOODS.

THIS IS THE LIFESTYLE SECTION
OF NOW THEN.

LIFESTYLE IS ABOUT PERSONAL
CHOICE. THE CHOICE TO ACT
INDEPENDENTLY AND BRING
YOUR OWN CHARACTER TO
YOUR ACTIONS SHOULD BE
CELEBRATED.

WE'LL BE EXPLORING THE BEST
OF THE UNDERRATED AND
OVERLOOKED INDEPENDENT
TRADERS AND COMMUNITY
GROUPS HERE IN SHEFFIELD;
NOT A CHAIN STORE IN SIGHT.

THIS MONTH THE THEME IS
INDEPENDENT SWEET FOOD.
HAVE A READ, THEN GO
TREAT YERSEN.

CHECK OUT

COCOA.
ECCLESALL ROAD.

&

URBAN DELI.
CAMPO LANE.

WELL WORTH A VISIT
AND A FEW PENNIES...

FEEL FREE TO LET US KNOW
ABOUT YOUR FAVOURITE
INDEPENDENT GEM SO WE CAN
SPREAD THE WORD.

FOR EXTENDED INTERVIEWS AND
FEATURES, VISIT
NOWTHENSHEFFIELD.COM



COCOA.

462 ECCLESALL ROAD
COCOA.SHEFFIELD@VIRGIN.NET
WWW.MYSPACE.COM/
COCOASHEFFIELD

"We don't think you need an
excuse to bring out the best china!"

Kate Shepherd of Cocoa giggles.
She and co-owner Anne White add
to the charm of the chocolate shop
as much as the vintage, romantic
decoration adorning the decadent
sweet haven.

She pours another cup of Black
Forest Gateaux tea and sits back in
a white wicker chair in the
pastel painted Cocoa Lounge
- the quaint tea room added be-
hind the nostalgic sweet shop.
Cocoa stocks true chocolate,
made in Bakewell and Castleton.

"There's no point in selling Green
and Blacks like the supermarkets."

Forget your preconceptions if you
want to stimulate your palette;
experience white chocolate mixed
with black pepper and better still
G&T truffles. Intrigued? Then book
a chocolate tasting evening for a
night out with a twist.

"We try about 15 different
chocolates starting at 100% cocoa,
working our way down to white
chocolate. Our aim is to educate
people.

"We keep it in the
community, building lots of
friendships. We have a knitting club
on Thursday evenings and our book
club starts on 3rd June."



URBAN DELI.

CAMPO LANE
URBANDELI.CO.UK

Located behind the Cathedral,
Urban Deli is rustic with a mod-
ern twist. It serves a feast of lo-
cally sourced, high-class lunches
presented on wooden chopping
boards and farmhouse-style crock-
ery. This emphasises the natural
processes that go into making its
food and their close connection
with producers.

Being a true supporter of all things
local, the walls are decorated with
Pete McKee's iconic paintings. But,
city life can seem a million miles
away when you're chomping on
seasonal vegetables, thick crusty
bread and homemade soup.

Their extensive collection of rare
and interesting artisan deli prod-
ucts is impressive with delights such
as anchovy relish, posh cheeses
and mustards and chutneys for
every type of dish.

Spare change doesn't get you very
far but consider it more as a treat,
as the relaxed settings, quality of
meals and well crafted pantry es-
sentials available to buy are worth
the look in.

KATIE DUROSE.
HELEN BARNETT.

TRADERS.

IN THIS SECTION WE'RE GONNA NAME A FEW SHEFFIELD FORMS OF FUN, FOOD, DRINK AND MUSIC; PRETTY MUCH WHATEVER SPRINGS TO MIND. THE AIM OF THIS IS TO GIVE CREDIT WHERE CREDITS DUE.

VISIT THESE PLACES, DO THESE THINGS AND GENERALLY ENSURE THAT YOU, HAVE AT LEAST THE OPPORTUNITY TO EXPERIENCE A NOW THEN GOOD TIME. TELL US WHAT YOU THINK AT

FAVOURITESFEEDBACK@
NOWTHENSHEFFIELD.COM

WE LIKE:
**THINKING
CHOOSING
LAUGHING
MUSIC
ART
INDEPENDENT FOLK
PASSIONATE FOLK
GOOD CLEAN FOOD
VIVID EXPERIENCES
AND ANYTHING IN BETWEEN!**

KEEP US UPDATED.. IF YOU KNOW OF A GREAT SHEFFIELD EVENT, PLACE, OR EXPERIENCE TO BE HAD, TELL US AND WE'LL GO CHECK IT OUT OURSELVES.

EVERYONE'S A WINNER.

THE OLD SWEET SHOP. & PHLEGM COMIC.

THE OLD SWEET SHOP 1 NETHER EDGE
ROAD, SHEFFIELD, 0114 255 8515

PHLEGMCOMICS.COM

MYSPACE.COM/
THEOLDSWEETSHOPSHEFFIELD

PURVEYORS OF INDEPENDENT LOCAL ARTS.

The Old Sweet Shop is exactly what it says on the tin. In this case, purveyors of independent local arts. The Old Sweet Shop was opened on Saturday 2nd December 2006. Its aim was to showcase local independent artists from a range of genres and provide an alternative to mass produced high street shopping. This is pretty much the one for us, so we felt the need to share in full.

First things first. The Old Sweet Shop continuously rotate their stock so make sure you check in regularly. Don't miss out. They feature photography, ceramics, mouth-blown glassware, paintings, prints, stained glass, handmade bags, books, graffiti art, sculpture and jewellery and the list goes on.

Despite the high quality of everything in this shop, we felt it important to pay a particular homage to Phlegm Comic who is currently in the final month of exhibiting in The Old Sweet Shop.

Phlegm is a Sheffield legend. If you've not heard his name, or seen his art then consider yourself unfortunate and in dire need of a blinding spell of good luck. Forgive me a moment's rant and let me tell you that here is a man who is not only utterly dedicated to the development of his art, but equally, to its positive social effect. Hero.

Head down to the Old Sweet Shop in Netheredge and check out what's on offer.

RONEYS.
276 SHARROW VALE ROAD
0114 2660 05 93

Home of the legendary hot roast pork sandwich. We shouldn't really have to say more. If you've not sampled this mammoth meal in a bap, then you've not totally understood the words 'full up' and 'content'. Bring a copy of NOW THEN and get a free can of drink to wash it down with.

Roney's is a traditional free range butcher whose friendly service and unbeatable product have earned it a loyal fan basis. Right up there with Two Steps, this is a Sharrow Vale institution. Make sure you get yourself down there before 1pm as they are likely to sell out of pork.

Enjoy.

BILASH.
347 SHARROW VALE ROAD.
HUNTER'S BAR.
0114 2661746.
BILASHTANDOORI.CO.UK

If household names were a good idea then Bilash should be one. The food here is excellent with quick, friendly service. There is a large selection of dishes with great vegetarian options for the non-hunters among us.

Bilash is a collection only restaurant, located on Sharrow Vale Rd behind Eccy Road. It is to be found fortuitously placed near both an off-license as well as a cash-point. Throw in a DVD and you're done. The standard here is superb and affordable.

FAVOURITES.

PAGE FORTYTHREE.

THE OLD SWEET SHOP&PHLEGM. RONEYS. BILASH.

THE PEAKS.

**DOWNT ROAD.
CLOSER THAN YOU THINK.**

Go to the Peaks. It's the summer. You live in Sheffield. The greenest city in the UK. The only city to have a national park within its limits. Go to the Peaks.

Go climbing, bouldering, drinking, ramble with your friends, picnics, swimming, free parties, the list goes on.

Please look after yourselves and be responsible for any mess you make.

Check out any of these little spots. There are so many more. Bus routes available from all over the city.

**LADYBOWER.
CASTLETON.
HATHERSAGE.
BRADFIELD.
BUXTON.
STANNAGE.**

CORPORATION.

**2 MILTON ST, SHEFFIELD.
0114 276 0262.
CORPORATION.ORG.UK**

Corporation has long since been one of Sheffield's finest independent venues. Painted entirely black from head to foot Corporation is a scary mother. Their tag line 'YOU'LL NEVER LEAVE' rings true, ironically, on a weekly basis. Cheap drinks, friendly staff and great bookings make this place a gift to visit.

Featuring a variety of top class live acts, ranging from high profile metal, rock and dance acts right through to locals like 7 Black Tentacles and the Mirimar Disaster, Sheffield is a lucky city to have this musical captain in its midst.

This month, among many others, we recommend Clutch and Hijak Oscar.

Enter our competition and check 'em out for free!

DOG&PARTRIDGE.

**56 TRIPPET LANE.
0114 2490888.**

One of the few real pubs left in the city centre, the Dog and Partridge, just off West Street, is a traditional Irish pub with live music, great drinks and a fantastic friendly atmosphere.

For nearly thirty years landlady Anne's been giving a true refuge not only to Sheffield's Irish community but to anyone else lucky enough to know about the Dog.

Visit this place, whether it's just to sit and relax, contemplate a book, listen to the traditional music that's on daily or have a quiet drink with friends, you will not be disappointed.

THREADS.

**SATURDAYS @ DQ.
FITZWILLIAM ST. 10 - LATE.
THREADSPRODUCTIONS.COM.**

One of the few club nights to run through the Summer, Threads is worth mentioning twice.

Threads. is largely run by resident legends, Deano, Woodhead, Ohara and Clipboard, all of whom compete on a weekly basis to amuse each other as much as possible via the media of well-toned posters and tune selection. Expect music from all ages, styles and heads. Leave your genres at the door. Tight jeans and southerners welcome too.

Threads. is every Saturday night at DQ from 10pm. Frog n' Parrot for your pre bar. This night has repeatedly brought Sheffield heroes to the decks - Pete McKee, Alan Smythe, the Reverend and Andy Nicholson, to name but a few.

Long live Threads.

DULO.

**17 CEMETERY ROAD.
0114 272 8218.**

I have the fortune to live rather close to this establishment, located just off London Road. I can tell you it is nearly always open, that there is always music on and that people are always down there having a good time.

Excellent in summer, excellent in winter. Notice the massive Kid Acne piece on the side of the building. Dulo has been supporting the musical and artistic community around Sharrow for as long as most people can remember, with shows from Opus, Red Cloud Studios and Sharrowvale Festival featuring soon.

Get involved.

DRAM.

**21 COMMONSIDE.
0114 2683117.**

Located up in Commonside, this is the golden treasure of off-licenses. We strongly recommend sending yourself, your friends and your business to the Dram Shop. Walk in and hear the door creak a hello while the musty smells of wood, whisky and wine combine to strike you in the nose. Perfect.

Products are fairly priced, with a wide range of quality as well as quantity. Once again proving that the character has not fled from Sheffield trade.

Visit the Dram Shop and tell them we sent you!

FAVOURITES.



JOCOSA

LOUNGE / BAR

Experience our new delicious daytime menu

Tempting mix of trusty favourites, sharing
platters and sweet treats
Locally sourced, fresh ingredients

Try our homemade beef or veggie burger with hand cut
chunky chips and a free bottle of beer or soft drink for
just £6

Food served daily 12pm until 7pm

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receive free text updates on events and offers.

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LIGHT BITES £3

Welsh Rarebit
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Haddock Fish Cake
Nachos

BAGUETTES £4

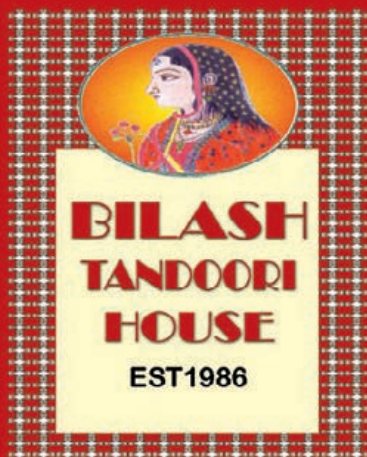
Tuna Mayo & Cucumber
Steak & Onion
Cheese & Pickle
Ham
Prawn Mayo

JACKET POTATOES £4

Tuna Mayo
Cheese
Prawn
Beans

MAINS £6

Penne Aribiatta
Macaroni Cheese
All Day Breakfast
Beef Burger with relish & hand cut chips
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Lemon & Lime Chicken with hand cut chips & salad
INCLUDES ANY 1 BOTTLE OF LAGER OR SOFT DRINK



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- | | | | |
|-----|------------------|-----|--------------------------|
| 1. | WESTERN. | 15. | RARE&RACY/SUE CALLAGHAN. |
| 2. | THE BAY TREE. | 16. | THE GREEN ROOM. |
| 3. | JANETTES. | 17. | ROCKY HORROR. |
| 4. | DRAM. | 18. | THE DEVONSHIRE CAT. |
| 5. | HAYMAN. | 19. | CORPORATION. |
| 6. | THE COBDEN VIEW. | 20. | DQ. |
| 7. | THE SHAKESPEARE. | 21. | DULO. |
| 8. | THE RED HOUSE. | 22. | MISH MASH. |
| 9. | THE HARLEY. | 23. | PORTER BOOKS. |
| 10. | JOCOSA. | 24. | SHARROWVALE LAUNDRETTE. |
| 11. | THE RED DEER. | 25. | RONES. |
| 12. | THE GRAPES. | 26. | BILASH. |
| 13. | THOU ART. | 27. | CAFE EURO. |
| 14. | PENELOPES. | 28. | THE OLD SWEET SHOP. |

KEY.